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Discourse Structure of Covid 19 Edition Cartoon: Critical Discourse Analysis

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Abstract

This study uses a qualitative design method with specific cartoon discourses by Nuriarta on social media (Facebook and Instagram), which appeared in January-April 2020. The data collection method used is the documentation method by applying techniques, namely, capture screen techniques and download techniques. Data were analysed using qualitative descriptive analysis through data reduction procedures, data presentation, and conclusions. The data analysis used a sorting analysis of the determinants and presenting the data using formal and informal methods. The results showed that the cartoon discourse by Nuriarta consists of cartoon discourse structure at the supra structure stage using a combination of headline, illustration, body copy, and signature line. In the headline section, some conversations are told by characters in cartoon discourse. Microstructure analysis is a textual analysis of the superiors' structure in cartoon discourse. There are metaphors in the microstructure in two different news themes presented in one cartoon discourse view. This metaphor deals with language games and proverbs. Cartoonists present expressions to represent messages globally to be conveyed to readers with nuances of critical humour. Moreover, the cartoon discourse consists of icons using police and medical personnel. The cartoon discourse index is drugs and covid 19.

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1. Introduction

Covid 19 has had a significant impact on the linguistic world. It is evidenced by the emergence of new vocabulary, jargon, and expressions during the COVID-19 pandemic—vocabulary related to Covid and the meanings and signs represented through cartoon discourse. Cartoon discourse is a discourse that serves as an alternative medium in communication. Cartoon discourse displays a humourous side and becomes a place for discussion and language exploration in the mass media. Cartoons as an alternative in communication certainly need to be packaged attractively. Cartooning is a form of creative and critical communication in the form of humorous speech. Humour is one form of culture that is universal. Thus, cartoon discourse can be called humorous discourse that is entertaining and critical. The language style in cartoon discourse is packed with satirical humour by expressing critical ideas in different ways so that readers will try to capture the cartoonist's message.

The peculiarities in cartoons are different from those in mugs, screen printing clothes, paintings, banners, slogans, advertisements and pamphlets. In the cartoon, there is a unique panel room to represent news that occurs in society in an inherent period according to the situation's context at that time. Cartoons can be read across time and ages. Cartoons are a product of humanism. As a humanism product, cartoons are present as a means of unique humourous discussions involving figures representing culture, national figures, funny artificial figures, and speak in a smart and satirical but entertaining way.

In the mass media, cartoon discourse appears to fill a separate column called the Cartoon Column. All opinions generated by cartoonists with capital from the news published in the newspapers try to dig deeper into the developing news's meaning. These are cartoon language characteristics through language style games and the ability to convey the meaning of messages explicitly. In cartoon discourse, the emphasis is on the humour-speaking style, which reviews news published in the printed media. In cartoon discourse, there is communication between cartoonists and readers. Readers are invited to think critically about issues in the mass media. Cartoonists try to criticise and lead public opinion to respond to the messages' intentions in cartoon discourse.

Through cartoon discourse that raises news issues that are currently developing and up to date in the community, it is raised through satire in the style of critical humour to invite and voice orders to socialise sermons and appeals in a pandemic situation. Health protocols, namely maintaining distance, maintaining health, washing hands with soap and running water, advice to stay at home and wear masks. During this pandemic, cartoonist Nuriarta demonstrated its existence in the cartoon world by producing works on the theme of Covid 19 in 2020. Thus, as part of a combination of visual science and linguistics, it is necessary to conduct in-depth research related to critical discourse analysis studies on cartoon discourse. In this regard, the researcher intends to research the field of study of cartoon discourse by Nuriarta. The research focuses on the structure of Nuriarta's cartoon discourse in Nuriarta's cartoon discourse. The formulation of the problem contained in this article is as follows; (1) What is the structure of Nuriarta's cartoon discourse: the supra structure, microstructure, and macrostructure with the theme of Covid 19? (2) What are the signs and meanings represented in the cartoon discourse by Nuriarta on the theme of Covid 19?

2. Materials and Methods

The current research on Cartoon Discourse Structure applied two theories. The theory used is the leading theory and supporting theory. The main theory (grand theory) namely discourse theory and the second theory is semiotic theory combined with visual communication design theory, namely; about signs (elements) in the cartoon model Kusrianto (2007) and Lester's theory (2003).

Van Dijk's (1995) model of discourse analysis theory is used to analyse problems related to the structure of cartoon discourse; supra structure, microstructure and macrostructure, in the cartoon discourse by Nuriarta by adjusting the discourse elements presented by Mulyawan (2005), Pierce's (1982) semiotic theory model is used to analyse problems related to nonverbal meanings and signs. Moreover, related to the materials, the following are some concepts that need to be presented.

Discourse Cartoons

First of all, cartoon discourse needs to be distinguished between discourse and the concept of cartoons. According to Fairclough (1995), discourse is a language used to represent a social practice viewed from a particular perspective. This means that discourse uses language by people to represent themselves through communication and social interactions (Latupeirissa et al., 2018, 2019a, 2019b).

In line with Sobur (2006), a cartoon seen from its general understanding is a joke image that appears in the mass media which only contains humour without carrying the burden of social criticism. In this study, the cartoon discourse is an editorial cartoon discourse tied to a humourous nuanced context by Nuriarta whose character is named Pandir, and the character can also be an illustration of the character. The cartoon discourse meant in this research is a cartoon, not caricature. The caricature is part of a cartoon. Nuriarta's cartoons feature funny pictures and are complemented by opinions or satire in the newspapers commenting on news and issues currently being discussed by the public. Nuriarta's cartoon discourse as a visual editorial analysed in terms of discourse structure reflects the policies and political lines of the media that contain it and reflect society's communication culture at that time.

The cartoon discourse concept is a representation or symbolic image containing satire, jokes, or humour elements. Nuriarta's cartoons appear in periodic publications to highlight emerging problems to highlight public problems and highlight people's life habits, sporting events, or about a person's personality. One of the themes that were criticised by Nuriarta in her cartoon, namely the Covid 19 pandemic that occurred in 2020.

Structure of Cartoon Discourse

The structure of Nuriarta's cartoon discourse consists of supra structure, microstructure and macrostructure. In this research, the type of cartoon discourse structure cartoon by Nuriarta is used, namely cartoon discourse with a cartoon background as an illustration. Nuriarta's literary discourse can be seen from two types, namely (1) cartoon discourse with a cartoon background as a critical context. The second type (2) cartoon discourse with plain or neutral illustrations. Nuriarta's cartoon discourse structure starts from the supra structure, and the microstructure and finally, the macrostructure.

Structure of the Supra Discourse

Van Dijk's supra structure (1985) is superior. The supra structure referred to this study is the superior structure found in Nuriarta's cartoon discourse. It consists of parts of discourse elements consisting of a headline, illustration, body copy, and signature line. The headline on the cartoon discourse by Nuriarta is printed in bold and in the body copy. The illustration in this cartoon discourse is a conversation between two or more. Body copy in Nuriarta's cartoon discourse is verbal communication shown through a callout (spoken index) placed on a word balloon. The

signature line represents cartoonist owners' characteristics, which theoretically can be referred to as a producer logo. The supra structure referred to in this study examines how a cartoon discourse is displayed in criticising or responding to the social context contained in cartoon discourse based on the composition of cartoon discourse related to verbal and nonverbal elements.

Micro Structure of Nuriarta's Cartoon Discourse

The microstructure of Van Dijk's (1985) model is a textual analysis of the superiors' structure in cartoon discourse which includes grammatical analysis of body copy and cartoon elements. The microstructure referred to in this study refers to the superstructure analysis. The microstructure referred to in this study consists of three verbal elements, namely the headline, body copy and signature line.

In this study, the intended microstructure is the structure attached to the cartoon elements attached to and accompanying the cartoon discourse itself both from cartoons both verbally and nonverbally. The combination of verbal and nonverbal elements becomes a reference for studying the parts of cartoon discourse that are said to be part of cartoon elements.

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Macro Structure of Nuriarta's Cartoon Discourse

Van Dijk's (1985) macrostructure is examined from the themes or topics raised in the cartoon discourse. The macrostructure is a theme that underlies the main ideas in cartoon discourse. This theme is seen from the overall content of the global representation of issues currently developing in society. The macrostructure referred in this study is an overall theme displayed nonverbally and verbally that based on the appearance of cartoon discourses as a whole following the context of the news at that time. In this study, the macrostructure is related to the context of cartoon discourse based on the conditions of the Covid 19 pandemic when cartoonists created the cartoon discourse. In this study, macrostructure analysis analyses the contextual meaning or message that the cartoonist wants to convey, in this case by Nuriarta. The only meaning that is representative can only be obtained by understanding the concept of meaning globally.

This study used a qualitative descriptive design. This study aims to describe critical discourse analysis studies on cartoon discourse by Nuriarta. The type of data in this study is qualitative data in the form of written language. Sudaryanto (1993: 3) defines data as research material. The data source in this study is Nuriarta's cartoon discourse uploaded on social media. The data source consists of several writing themes, namely, the theme of the Covid 19 pandemic.

The documentation method is a way of obtaining data from various written sources or existing documents, which can be primary documents. The documentation method is used to collect data

relating to the analysis of discourse structures, the relationship between speech acts and implicatures, the form and function of implicatures and ideology in Nuriarta's cartoon works.

The data analysis method used in this research is deductive-inductive. Data analysis to be carried out in this study is divided into three stages. The first is to identify and describe the data. At this stage, the researcher reads and understands Nuriarta's cartoon discourse's titles and contents deeply. The description at this stage develops a thorough and comprehensive description of the phenomenon being investigated.

Second, data classification becomes the basis for building new relationships between categories. The researcher has linked the problem study unit's existing data to this data classification stage. Data calcification is carried out to sort every data in Nuriarta's cartoon discourse and ensure that unused data will be discarded and removed.

Third, analyse the data based on the formulated theory, namely analysing the text at the discourse structure, meaning, and signs in Nuriarta's cartoon. The data are sorted and recombined at this stage, which is to be achieved in qualitative data analysis, namely analysing the meaning behind the information, data, and social phenomenon processes. In data analysis, there are several steps in doing this. First, selecting data into clauses and sentences. Second, giving serial numbers to each sentence in Nuriarta's cartoon discourse makes it easier to sample sentences according to the related problems. Third, analyse the data according to the related theories described in the subsection of the theoretical framework. Fourth, interpret and formulate Nuriarta's cartoon discourse following these theories.

3. Results and Discussions



Data 1

The supra structure contained in data 1 consists of a schematic and a plot. The cartoon discourse's schematic and plot consist of a headline, illustration, body copy, and a one-place signature line called a panel. The headline, illustration, body copy, and signature line are in one place called the panel. The headline, which is contained in the cartoon discourse, reminds you to stay home and carry out activities from home during the Covid 19 pandemic. The cartoon data 1 discourse uses illustrations, namely direct illustrations without illustrations as context. The supra-discourse structure refers to illustrations and word balloons. The illustration on the display of the discourse is a snail and a man wearing a mask. In data 1, the body copy is also equipped with a word balloon. The word balloon is used as a place for a speech delivered by each speaker. Body copy in this cartoon discourse is verbal communication between men and snails shown through a spoken index. Body copy is in the speech A "Just remember at home like me, WFH". In the body copy, there is an invitation and a reminder to keep working from home. The cartoon data 1 discourse's signature line is the words "nuriarta Covid 19 edition" in the lower right corner. A signature line is a

form of representation characteristic of cartoon discourse owner which theoretically can be called cartoonist logo.

Microdata structure 1 refers to the local meaning of discourse. This can be extracted from the aspects of semantics, syntax, stylistics, and rhetoric. The syntactic aspect of a discourse deals with how phrases and sentences are arranged to be expressed. In sentence A "Just remember at home like me, WFH" is a command sentence proven by the clause remember at home. Semantic aspects of data discourse 1 include background, details, intentions, presuppositions, and nominalisation. A "Just remember at home like me, WFH" uses the background contained in the cartoon discourse, namely the background of the speech that occurs on the page. The meaning contained in the cartoon discourse is an invitation to continue working from home.

The rhetorical aspect of a data discourse 1 refers to a cartoon discourse, including visual appearance, written form, metaphor, and expressions. A "Just remember at home like me, WFH" uses the Latin written form using capital letters in the word WFH which is written in capital letters which are larger than other writing. This is a form of highlighting the word WFH as information that is emphasised in the cartoon discourse. The metaphor contained in the cartoon discourse is the use of capital letters from the other letters. The use of capital letters in the word WFH is proof that the word gets prominence and emphasises the speech that the cartoon reader wants to communicate. WFH is an acronym for "Work From Home". The cartoon discourse expressions are the stern expressions shown by men wearing masks and a proud snail's expressions because they always stay in their house whenever and wherever. The macrostructure in data discourse 1 is the theme of information about working or doing activities from home related to the government's recommendation to stay at home during the Covid 19 pandemic.

One consists of the first icon in cartoon discourse, namely the man wearing glasses and wearing a mask. The second icon is the snail. The index contained in the cartoon discourse consists of depictions of snails that are safe to carry around their homes because the snails cannot escape from their homes. The cartoon symbol symbolises the snail as a symbol of an animal that even dies at home. This also shows that the snail symbol is used for invitations to stay at home.

The natural form contained in the cartoon discourse uses humans and animals. The natural shape is found in the image of a male icon wearing a mask. The image of a man wearing a mask is made with a natural shape, and so is the snail. There is a relationship between natural shapes and lines. Lines are the essential elements for building a shape according to the image you want to display. The natural lines and shapes contained in the cartoon discourse are used to strengthen the visual appearance of the icons, indexes and symbols that the cartoonist wants to highlight. The lines are deliberately made to resemble a natural shape according to the image to be built according to the context behind the presence of cartoons that refer to staying at home during the Covid 19 pandemic.

Data letters are the smallest part of the written language structure and are essential for building words or sentences. A series of letters in a word or sentences can give a chaotic meaning to an object or idea and blend functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

Data layout 1 is the arrangement of design elements related to a field to form an artistic arrangement. This can also be called form and field management. The primary purpose of a layout is to present image and text elements to be communicative to make it easier for readers to accept the information presented. Data frame 1 is a box or panel that often contains explanations or narratives and stories. Panels are boxes containing illustrations that later form a storyline. The panel can be said as a frame. The panel functions as forming a storyline. It guides readers to understand the story and keeping the meaning from being interpreted wildly. Background 1 is the background for a

cartoon illustration, an, and it can be made in detail or simple. This depends on the quality level of the message conveyed in the cartoon.

Data 1 character is a way of depicting cartoons, whether they have severe or funny characters. The character describes the unique characteristics associated with expressions that are manifested in gestures typical of body language—the uniqueness of being both ridiculous and funny and ridiculous. Characters make an impression so that the story becomes interesting. The snail character is known as the animal which has the characteristic of bringing home anywhere. It is a funny and silly character. The snail character who carries his house is a character that cartoonists want to build by considering the context of the Covid 19 pandemic news theme, one of which characterises the invitation to continue working and doing activities from home.



Data 2

The supra structure contained in data 2 consists of a schematic and a plot. The cartoon discourse's schematic and plot consist of a headline, illustration, body copy, and a one-place signature line called a panel. The headline, illustration, body copy, and signature line are in one place called the panel. The headline, which is contained in the cartoon discourse, is corona negative and drug-positive about drug trafficking during a pandemic. There are two types of illustration data cartoon discourse: the first illustration as a cartoon background and the second illustration as a cartoon background as a context for criticising the story's content. This cartoon discourse uses a background news clipping with the title, “Still Testing to Protect Citizens” and the second news display, namely “drug trafficking during a pandemic”. The background intended in this two-model cartoon discourse is that the background acts as a representation of the context. The supra-discourse structure refers to illustrations and word balloons. The illustrations on the display of the discourse are the police and two men. The three illustrations use masks. In data 2, the body copy is also equipped with a word balloon. The word balloon is used as a place for a speech delivered by each speaker. In this cartoon, body copy is a monologue of verbal communication by two men using a mask shown through a callout form (spoken index). Body copy is found in conversation A (1) “We are negative for corona, you know”, B (2) “But positive for drugs, Bro”. In the body copy, there is information on negative corona and drug optimistic speeches. The signature line on cartoon discourse 2 is the words’ nuriarta 2020’ in the lower right corner. This represents cartoon discourse owners' characteristics, which theoretically can be referred to as a cartoonist logo or signature line.

Microdata structure 2 refers to the local meaning of discourse. This can be extracted from the aspects of semantics, syntax, stylistics, and rhetoric. The syntactic aspect of a discourse deals with how phrases and sentences are arranged to be expressed. In sentence A “We are negative corona,

you know" is a news sentence proven by the emphasis on information that we are optimistic for corona. In sentence B "But positive for drugs Bro" is a news sentence.

Semantic aspects of data discourse 2 include background, details, intentions, presuppositions, and nominalisation. A "We are corona negative, you know". B "But positive for drugs Bro". The cartoon discourse background is the background of the speech that occurs, namely the illustration of a character walking with a file. The meaning of cartoon discourse is a terrorist bomb. Talking about the bomb terror that occurred in Indonesia is disturbing the public. The stylistic aspect of a discourse relates to the choice of words and stylistics used by the discourse actors. In terms of choosing pronouns to be used in a sentence, this lexicon aspect is closely related to the syntactic aspect.

The rhetorical aspect of a data discourse 2 refers to a cartoon discourse, including visual appearance, written form, metaphor, and expressions. A (1) "We are negative corona, you know", B (2) "But positive for drugs Bro" The form of writing contained in the cartoon discourse is to use the Latin written form using capital letters in the word CORONA. The metaphor contained in the cartoon discourse is the use of capital letters from the other letters. The use of capital letters in the word CORONA is proof that the word is getting prominence and emphasises the speech that the cartoon reader wants to communicate. The cartoon discourse expression is the expression of fear in the presence of news about the increasing number of positive people for Covid 19. The macrostructure contained in the data discourse 2 is corona negative and drug positive.

In cartoon discourse 2, the first icon is an icon of a policeman wearing a mask. The second icon is two adult men wearing masks. The index contained in the cartoon discourse is a positive sign and a negative sign contained in the file carried by two men wearing masks. The symbol is a mask related to Covid 19 and a positive drug test.

The natural form contained in the cartoon discourse uses humans. There is a relationship between natural shapes and lines. Lines are the essential elements for building a shape according to the image you want to display. The natural lines and shapes found in the cartoon discourse are used to strengthen the visual appearance of the icons, indexes and symbols that the cartoonist wants to highlight. The line is deliberately made to resemble a natural shape following the image to be built according to the background context Repeat the presence of cartoons that refer to news themes related to the COVID-19 pandemic situation.

Letters of data are the smallest part of the written language structure and are essential for building words or sentences. A series of letters in a word or sentence can give a delusional meaning to an object or idea and combine functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

Layout data 2 is the arrangement of design elements related to a field to form an artistic arrangement. This can also be called form and field management. The primary purpose of a layout is to present image and text elements to be communicative to make it easier for readers to accept the information presented.

Data frame 2 is a box or panel that often contains explanations or narratives and stories. Panels are boxes containing illustrations that later form a storyline. The panel can be said as a frame. The panel functions as a storyline formation, guiding the reader to understand the story and keeping the meaning from being interpreted wildly.

Background data 2 is the background for cartoon illustrations, and it can be made in detail or simple. This depends on the quality level of the message conveyed in the cartoon. In this discourse, there are newspaper clippings taken by cartoonists in print media. The background display in the form of newspaper clippings is at the same time the context for the situations and conditions that are the topic of the speech. The background in this newspaper's form will make it easier for the reader to understand the context of the speech discussed by the characters in the cartoon discourse.

Character data 2 is a way of depicting cartoons, whether they have severe or funny characters. The character describes the unique characteristics associated with expressions manifested in gestures typical of body language. Cartoonists combine the uniqueness of the character of the police who is firm in eradicating drug trafficking and the male characters who look resigned in their funny and silly cartoon discourses. Characters make an impression so that the story becomes more interesting. The police's character as a law enforcement officer and protecting the community is a character that cartoonists want to build by considering the context of the news used in the background of cartoon discourse illustrations.



Data 3

The supra structure contained in data 3 consists of a schematic and a plot. The cartoon discourse's schematic and plot consist of a headline, illustration, body copy, and a one-place signature line called a panel. The headline, illustration, body copy, and signature line are in one place called the panel. The headline, which is contained in the cartoon discourse, is a pandemic communication narrative. Headlines can be seen in the illustration of cartoon discourse using newspaper clippings as a theme according to the context of the Covid 19 pandemic news theme. There are two types of illustration data cartoon discourse: the first illustration as a cartoon background and the second illustration as a cartoon background as a context for criticism. The contents of the story. This cartoon discourse uses a background news clipping with the title, “Pandemic Communication Narrative”. The background intended in this two-model cartoon discourse is that the background acts as a representation of the context. The supra-discourse structure refers to illustrations and word balloons. The illustrations in the discourse display are Pandir, and an adult man having a dialogue. In the narrative, it is also seen that two men were chatting.

The body copy is also equipped with a word balloon. The word balloon is used as a place for a speech delivered by each speaker. In this cartoon discourse, body copy is verbal communication between Merdah and Tulaen, shown through a collout (spoken index) form. Body copy is found in conversation A (1) “To be safe where should we pass, Sir?”, B (2) “right through Nang”. C (1) '' pass left dong Nang, D (2) '' go straight to Nang '. There is information on speech in the body copy section, which is safe when outside the house during the increasing covid pandemic. The cartoon data 3 discourse's signature line is the words “nuriarta” in the cartoon discourse's lower right corner. This represents cartoon discourse owners' characteristics, which theoretically can be referred to as a cartoonist logo or signature line.

Microdata structure 3 refers to the local meaning of discourse. This can be extracted from the aspects of semantics, syntax, stylistics, and rhetoric. The syntactic aspect of a discourse deals with how phrases and sentences are arranged to be expressed. In sentence A “To be safe, where should we pass, Sir?” is an interrogative sentence proven by the presence of a question mark at the end of

the sentence. In sentence B" through the right of the Nang ". C (1)" through left dong Nang, D (2)" just straight Nang" is a sentence of command or invitation.

Semantic aspects of data discourse 3 include the setting, details, intentions, presuppositions, and nominalisation. A "To be safe, where should we pass, Sir?" is an interrogative sentence which is proven by the presence of a question mark at the end of the sentence. In sentence B" through the right of the Nang ". C (1)" through left dong Nang, D (2)" straight Nang ", the background contained in the cartoon discourse is the background of the speech, namely the informal situation.

The intention contained in the cartoon discourse is an invitation to maintain good self-care during the Covid 19 pandemic. The stylistic aspects of discourse are related to the choice of words and styles used by the discourse actors. In terms of choosing pronouns to be used in a sentence, this lexicon aspect is closely related to the syntactic aspect.

The rhetorical aspect of a data discourse 3 refers to a cartoon discourse, including visual appearance, written form, metaphor, and expressions used. A "To be safe, where should we pass, Sir?" is an interrogative sentence which is proven by the presence of a question mark at the end of the sentence. In sentence B" through the right of the Nang ". C (1) '' pass left dong Nang, D (2) '' go straight to Nang '. The metaphor contained in the cartoon discourse is the use of capital letters from the other letters. The expression contained in the cartoon discourse is an invitation to remain vigilant during the Covid 19 pandemic. The macrostructure in data discourse 3 is a narrative during the Covid 19 pandemic and follows the government's health protocol in cartoon discourse 3, which consists of the first icon, the icon of a Pandir and a man in a dialogue (chatting).

The natural form contained in the cartoon discourse uses humans. Lines are the essential elements for building a shape according to the image you want to display. The natural lines and shapes contained in the cartoon discourse are used to strengthen the appearance of visuals are icons and symbols that cartoonists want to highlight. The line is deliberately made to resemble a natural shape following the image to be built according to the context behind the cartoon's presence, which refers to the news theme entitled pandemic communication narrative.

Data letters are the smallest part of the written language structure and are essential for building words or sentences. A series of letters in a word or sentence can give a delusional meaning to an object or idea and combine functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

Data layout 3 is an arrangement of design elements related to a field to form an artistic arrangement. This can also be called form and field management. The primary purpose of a layout is to present image and text elements to be communicative to make it easier for readers to accept the information presented.

Data frame 3 is a box or panel that often contains explanations or narratives and stories. Panels are boxes containing illustrations that later form a storyline. The panel can be said as a frame. The panel functions as a storyline formation, guiding the reader to understand the story and keeping the meaning from being interpreted wildly.

Background data 3 is the background for cartoon illustrations, and it can be made in detail or simple. This depends on the quality level of the message conveyed in the cartoon. In this discourse, there are newspaper clippings taken by cartoonists in print media. The background display in the form of newspaper clippings is at the same time the context for the situations and conditions that are the topic of the speech. The background in this newspaper's form will make it easier for the reader to understand the context of the speech discussed by the characters in the cartoon discourse.

Character data 3 is a way of depicting cartoons, whether they have severe or funny characters. The character of the Pandir character describes the unique characteristics associated with expressions that are manifested in gestures that are typical of body language. The uniqueness of the Pandir is funny and silly. Characters make an impression so that the story becomes more

interesting. The character of Pandir as a right community icon who obeys the rules wants to be built by cartoonists by considering the context of the news used on the background of cartoon discourse illustrations.



Data 4

The supra structure contained in data 4 consists of a schematic and a plot. The cartoon discourse's schematic and plot consist of a headline, illustration, body copy, and a one-place signature line called a panel. The headline, illustration, body copy, and signature line are in one place called the panel. The headline, which is contained in the cartoon discourse, is that the public should not be annoyed to stop the increase in Covid 19. The cartoon data 5 discourse uses neutral illustrations without any news clippings as an illustration of the context. The background intended in this two-model cartoon discourse is that the background acts as a representation of the context. The supra-discourse structure refers to illustrations and word balloons. The illustration in the discourse displays a woman wearing a mask and the covid 19 viruses. Body copy is also equipped with a word balloon. The word balloon is used as a place for a speech delivered by each speaker. In this cartoon discourse, body copy is verbal communication between Merdah and Tulaen, shown through a collout (spoken index) form. Body copy is found in conversation A "STOP do not keep messing around ...". B "Just be annoying". There is information on the speech in the body copy, namely the public chirping in preventing the decline in Covid 19. The cartoon data 4 discourse's signature line is the word 'nuriarta' in the cartoon discourse's lower right corner. This represents cartoon discourse owners' characteristics, which theoretically can be referred to as a cartoonist logo or signature line.

Microdata structure 5 refers to the local meaning of discourse. This can be extracted from the aspects of semantics, syntax, stylistics, and rhetoric. The syntactic aspect of a discourse deals with how phrases and sentences are arranged to be expressed. In the sentence, A "STOP, do not keep tussling ...". B "It is just that annoying" is an interrogative sentence which is proven by the presence of a question mark at the end of the sentence.

Semantic aspects of data discourse 4 include setting, details, intentions, presuppositions, and nominalisation. A "STOP, do not keep messing up ...". B "It is annoying" in the cartoon discourse, namely the background of a story that occurs in a restaurant.

The meaning of cartoon discourse is a terrorist bomb. Talking about the bomb terror that occurred in Indonesia is disturbing the public. The stylistic aspect of a discourse relates to the choice of words and stylistics used by the discourse actors. In terms of choosing pronouns to be used in a sentence, this lexicon aspect is closely related to the syntactic aspect.

The rhetorical aspects of a data discourse four on cartoon discourse include visual appearance, written form, metaphor, and expressions used. A "STOP, do not keep messing up ...". B "Be annoying. The form of writing in the cartoon discourse uses the Latin written form using capital letters in the word STOP. The metaphor contained in the cartoon discourse is the use of capital letters from the other letters. The use of capital letters in the word proves that the word gets prominence and

emphasises the STOP speech that you want to inform cartoon readers. The expressions contained in the cartoon discourse are expressions of warning to stubborn people during the Covid 19 pandemic. The macrostructure in data discourse 4 is an appeal and a warning so that the public is not stubborn to prevent Covid 19.

In cartoon discourse four which consists of the first icon, namely the icon of a woman. The index contained in the cartoon discourse consists of a depiction of the Covid 19 virus which states that humans "like nagging", this is related to the context of the background illustrations contained in the discourse related to news headlines, namely the president should not be tempted to corruption.

The symbol is arjuna mendah, which is a symbol of good and wise leadership in eradicating rats. Rats, in this case, represent a symbol of corruption that is rife in Indonesia. giants and rats represent the greedy and greedy attitude of a leader who must be controlled. This quality is related to qualities that Arjuna did not have. Arjuna is known as a symbol of kindness. The third icon is a mouse that is being hit by an arrow.

The natural form contained in the cartoon discourse uses humans and animals. Natural forms are found in the image of women (humans). There is a relationship between natural shapes and lines. Lines are the essential elements for building a shape according to the image you want to display. The natural lines and shapes contained in the cartoon discourse are used to strengthen the visual appearance of the icons, indexes and symbols that the cartoonist wants to highlight. The lines are deliberately made to resemble natural shapes according to the image to be built according to the context behind the presence of cartoons that refer to the theme of preventing Covid 19.

Data letter 4 is the smallest part of the written language structure and is the fundamental element for building words or sentences. A series of letters in a word or sentence can give a delusional meaning to an object or idea and combine functional and aesthetic values. In graphic design, typography is defined as an art process to arrange publication materials using printed letters.

Layout data 4 is an arrangement of design elements related to a field to form an artistic arrangement. This can also be called form and field management. The primary purpose of a layout is to present image and text elements to be communicative to make it easier for readers to accept the information presented.

Data frame 4 is a box or panel that often contains explanations or narratives and stories. Panels are boxes containing illustrations that later form a storyline. The panel can be said as a frame. The panel functions as a storyline formation, guiding the reader to understand the story and keeping the meaning from being interpreted wildly.

Background data 4 is the background for cartoon illustrations, and it can be made in detail or simple. This depends on the quality level of the message conveyed in the cartoon. In this discourse, there are newspaper clippings taken by cartoonists in print media. The background display in the form of newspaper clippings is at the same time the context for the situations and conditions that are the topic of the speech. The background in this newspaper's form will make it easier for the reader to understand the context of the speech discussed by the characters in the cartoon discourse.

Character data 4 is a way of depicting cartoons, whether they have severe or funny characters. The Covid 19 virus's character describes the unique characteristics associated with expressions manifested in gestures typical of body language. The uniqueness of the virus, which is both deadly and what cartoonists want to build to present an impression so that the story becomes more interesting. The Covid 19 virus character is a ludicrous, ridiculous and creepy character. Nineteen virus characters as deadly characters.

4. Conclusion

Based on the discussion above, it is presented conclusion as follows. In Nuriarta's cartoon discourse, the supra structure uses a combination of headlines, illustrations, body copy, and signature lines. There are conversations spoken by characters in cartoon discourse made by playing on letters and graphic elements in the headline section. The illustration section in the cartoon discourse by Nuriarya uses illustrations of natural forms taking figures from the police, medical personnel and Pandir. There are two different news themes in the microstructure presented in one cartoon discourse view. Cartoonists present expressions to represent messages globally to be conveyed to readers with nuances of critical humour. The macrostructure in Nuriarta's cartoon uses a macrostructure consisting of a cartoon discourse theme, namely the Covid 19 theme.

Moreover, Nurirta's cartoon discourse consists of a cartoon discourse index icon. This cartoon discourse symbolises nonverbal elements reinforced by lines, colours, shapes and characters displayed in Nuriarta's cartoon discourse.

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